



Pl. 1 *retouched photograph*: approximate reconstruction of the original state of Rembrandt's 'Anatomy of Dr. Nicolaes Tulp' (so called), 1632. London, Wellcome Institute. See Pl. 2 for the present state of the painting.



Pl. 2 Rembrandt van Rijn. 'The anatomy (or "anatomy lesson") of Dr. Nicolaes Tulp' (so called), oil painting, 1632, bears signature and date probably painted over autograph signature and date; with alterations by Rembrandt and more than one other hand. The Hague. Mauritshuis.



Pl. 3 Aert Pietersz., 'The anatomy (or "anatomy lesson") of Dr. Sebastiaen Egbertsz.' (so called), oil painting, signed with monogram and dated 1603. Amsterdam, Amsterdams Historisch Museum, currently exhibited at the Geschiedkundig Medisch-Pharmaceutisch Museum. Amsterdam.



Pl. 4 Michiel and Pieter van Miereveld, 'The anatomy (or "anatomy lesson") of Dr. Willem van der Meer' (so called), oil painting, signed and dated 1617. Delft, Oude en Nieuwe Gasthuis.



Pl. 5 Thomas de Keyser, 'The anatomy (or "anatomy lesson") of Dr. Sebastiaen Egbertsz.' (so called), oil painting, 1619. Amsterdam, Amsterdams Historisch Museum.



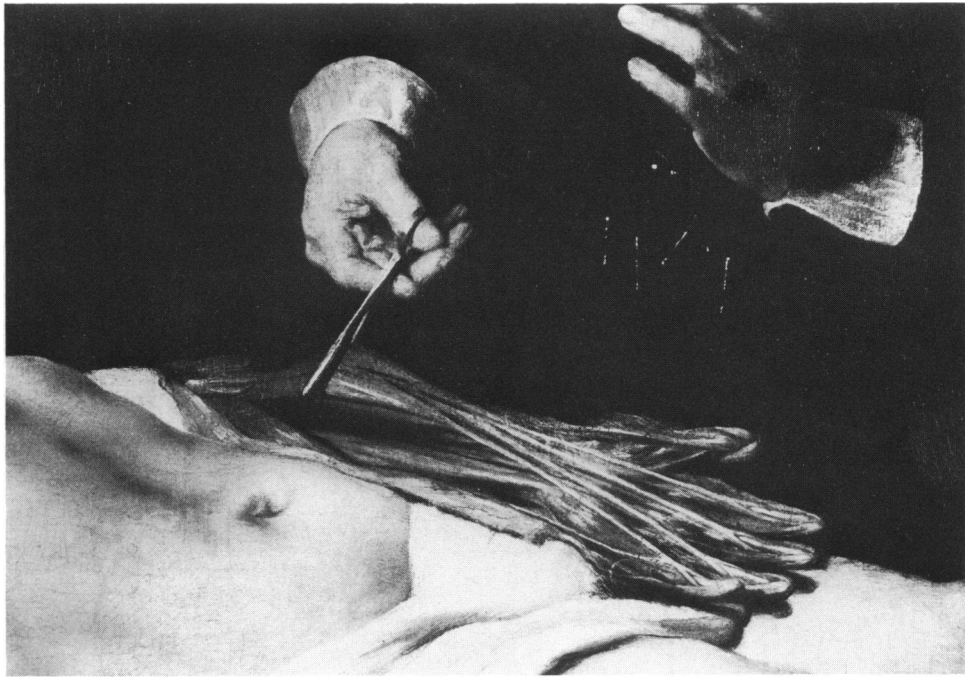
Pl. 6 Nicolaes Eliasx. (called Pickenoy), 'The anatomy (or "anatomy lesson") of Dr. Johan Fonteyn' (so called), oil painting, 1625. Central part (only surviving fragment). Amsterdam, Amsterdams Historisch Museum.



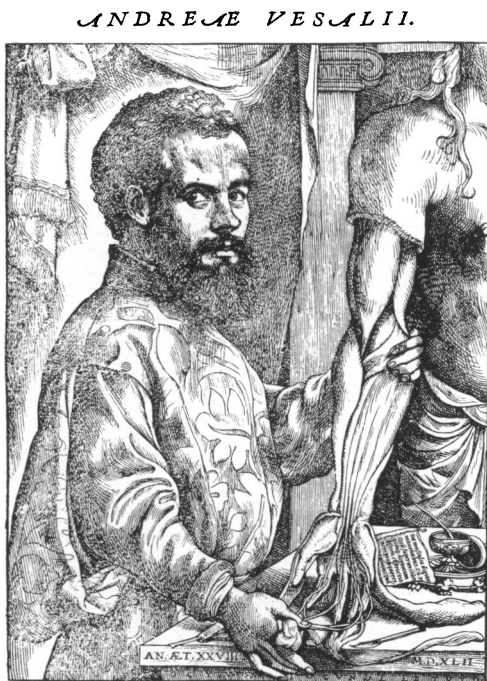
Pl. 7 a demonstration of the anatomy of the upper limb at Grant medical college, Bombay, anonymous photograph, late nineteenth century. London, British Library (India Office Library and Archives). *See p. 3.*



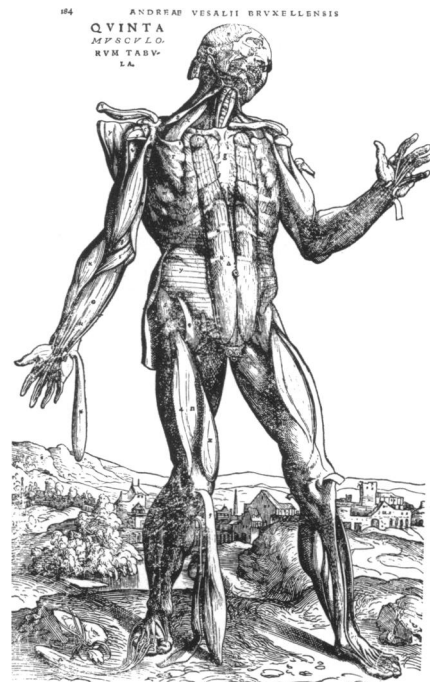




Pl. 9 dissection of the forearm. Detail from Rembrandt's so-called 'Anatomy of Dr. Tulp' (Pl. 2).



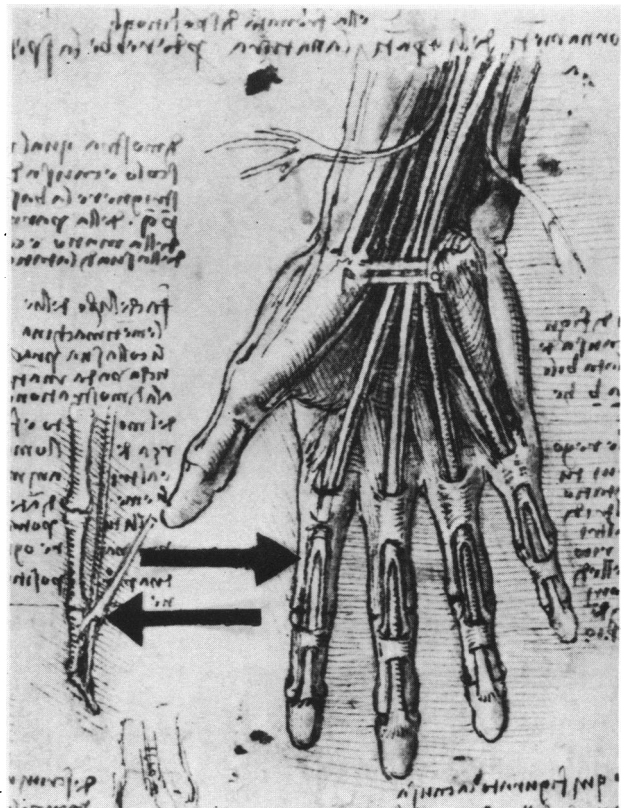
Pl. 10 portrait of Andreas Vesalius, 1542, anonymous woodcut for A. Vesalius, *De humani corporis fabrica*, Basle, 1543, frontispiece. See pp. 9, 16ff.



Pl. 11 illustration of the muscles, anonymous woodcut after a design by Johan Steven van Kalkar (?) and Domenico Campagnola (?) after dissections by A. Vesalius for his *De humani corporis fabrica*, Basle, 1543, p. 184. See pp. 13, 24 (n. 97).



Pl. 12 Rembrandt, portrait of Johannes Antonides van der Linden, etching, 1665. See pp. 9, 11.



Pl. 13 Leonardo da Vinci, flexor-tendons in the wrist and hand, drawing, c. 1510. Windsor, Royal Library (no. 19009<sup>r</sup>). *Arrows added on photograph mark the perforation of one sample superficial flexor-tendon by one deep flexor-tendon.* See p. 16.

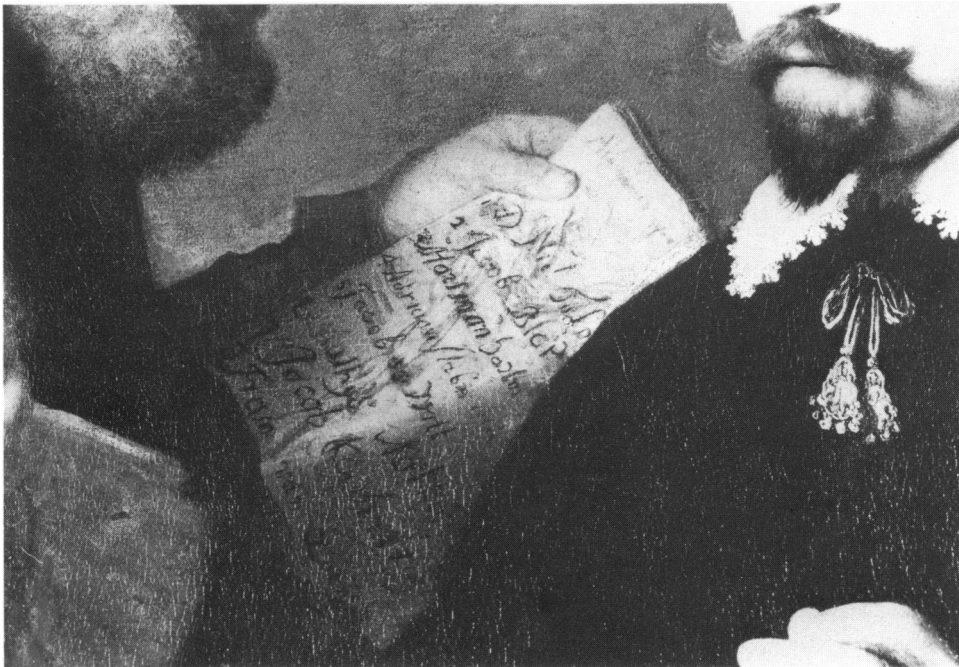


Pl. 14 Abel Stimmer, portrait of Felix Platter, engraving, 1578. See pp. 19, 36.



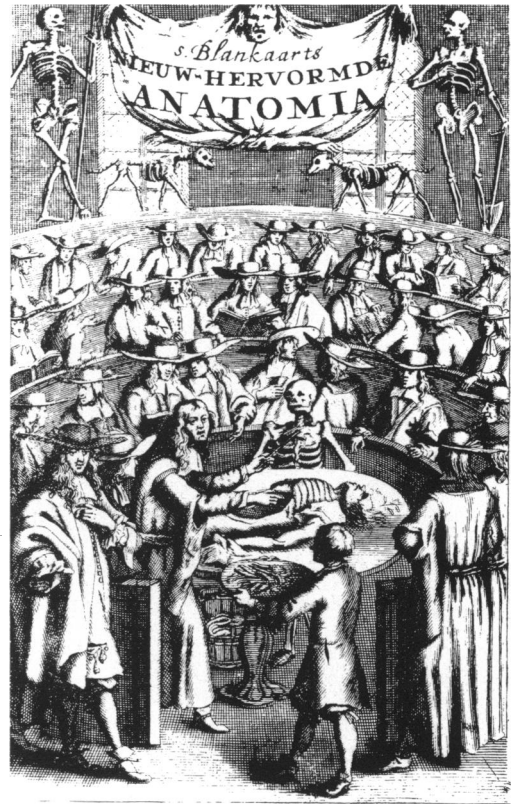


Pl. 15 Adriaen van Valkenburg demonstrating the ileum or ileo-caecal "valve" in the Leiden anatomy-theatre, anonymous engraving for Caspar I and Thomas Bartholin, *Institutiones anatomicae*. Leiden, 1641, title-page, magnified detail. See pp. 21 (n. 83) and 26.



Pl. 16 the book held by Hartman Hartmansz. in Rembrandt's so-called 'Anatomy of Dr. Tulp' (Pl. 2), showing the original anatomical figure and heading, with names of the sitters written over them later. See pp. 1, 24 (n. 97).

Pl. 17 an anatomical demonstration, anonymous engraving for Steven Blankaart, *Nieuw-hervormde anatomia*, Amsterdam, 1678, title-page. The spectators consult books (p. 24) and wear hats (p. 30).



Pl. 18 Nicolaes Eliasz. (called Pickenoy), portrait of Nicolaes Tulp, 1634, oil painting, Amsterdam. Six collection. See pp. 28–29, 43.



Pl. 19 Jan van de Velde II, portrait of Jacobus Zaffius, engraving, 1630, after a now mutilated painting by Frans Hals, 1611. See p. 42.



Pl. 20 portrait of G. Fabricius Hildanus (Wilhelm Fabry von Hilden), anonymous engraving, 1612, for his *Observationum . . . centuria tertia*. Oppenheim, 1614. See pp. 42, 97.



Pl. 21 W. Elder, portrait of Sir Theodore Turquet de Mayerne, engraving after anon., 1655. See p. 42.

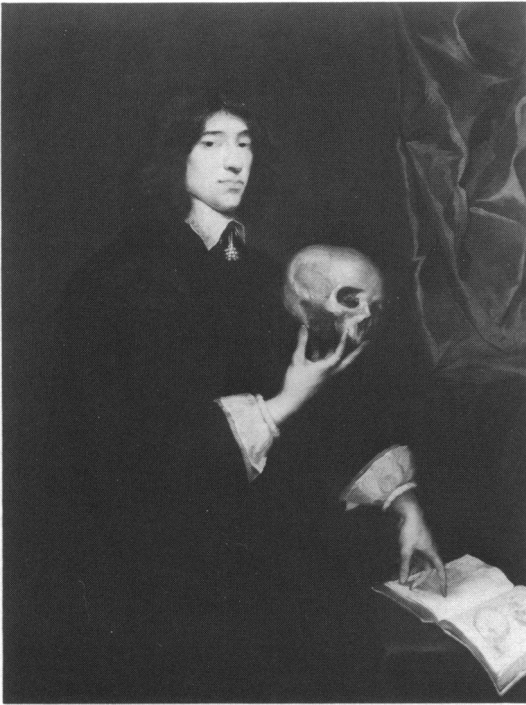


Pl. 22 Pieter Schenck I, portrait of Frederik Ruysch (1638–1731), mezzotint after Juriaen Pool. See p. 42.

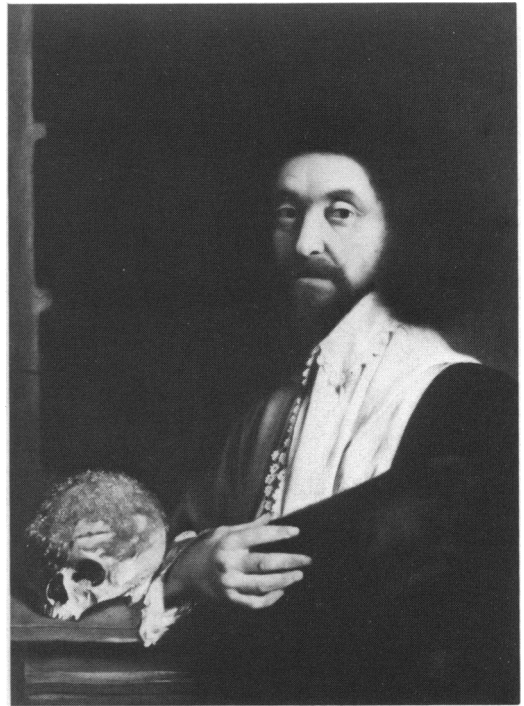


Pl. 23 Robert Walker, portrait of John Evelyn, oil painting, 1648. Private property on loan to the National Portrait Gallery, London. *See p. 42.*





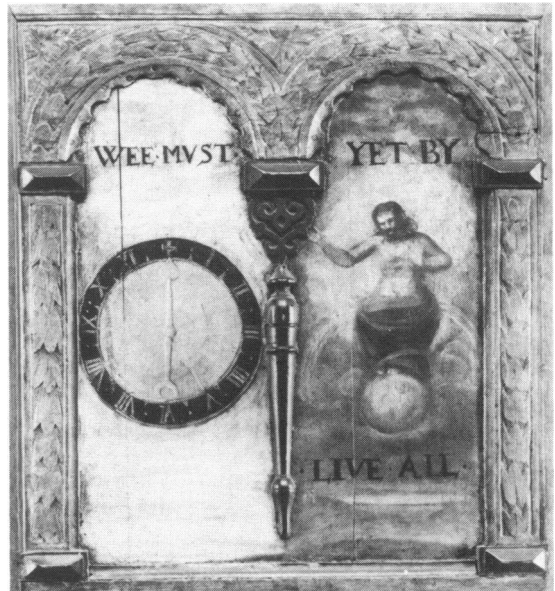
Pl. 24 Isaac Fuller, portrait of (Sir) William Petty, oil painting, 1649/1651, London, National Portrait Gallery. *See p. 42.*



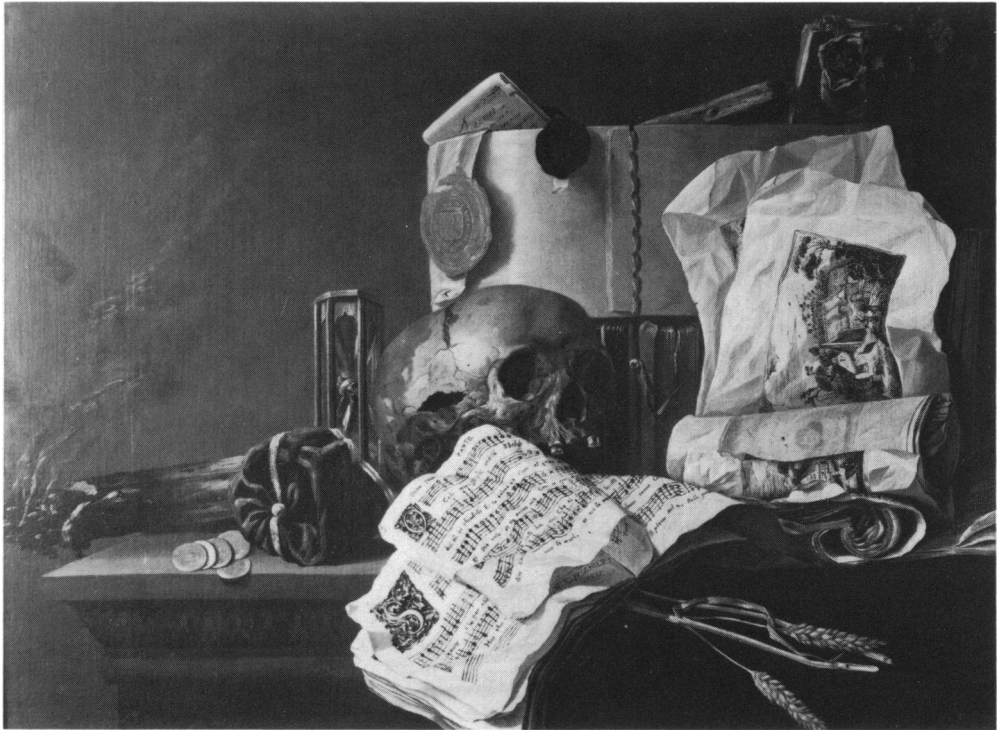
Pl. 25 Emmanuel de Critz (?), portrait of John Tradescant the younger, oil painting, c. 1652, London, National Portrait Gallery, currently on loan to the Tate Gallery. *See pp. 42–43.*



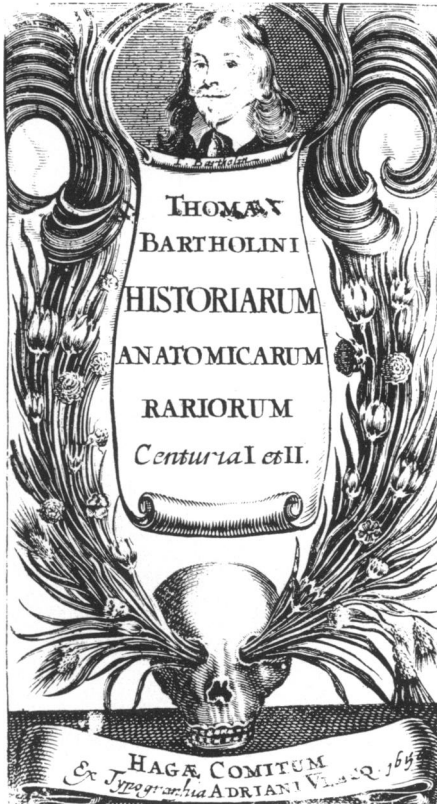
Pl. 26 portrait of Sir Thomas Chaloner I, anonymous Flemish oil painting, dated 1559, London, National Portrait Gallery. *See p. 46.*



Pl. 27 the Holme triptych, detail of outside of right wing, anonymous English oil painting, dated 1628, London, Victoria and Albert Museum, Department of Furniture and Woodwork. *See p. 46.*



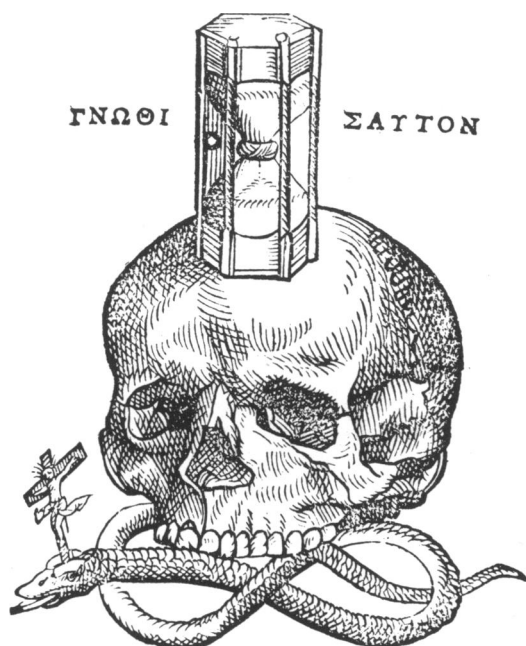
Pl. 28 N. L. Peschier, still-life, oil painting, signed and dated 1659. London, Victoria and Albert Museum, Department of Paintings. *See p. 46.*



Pl. 29 flowers growing from the human skull, anonymous engraving for Thomas Bartholin, *Historiarum anatomicarum rariorum centuria I et II*, the Hague, 1654, title-page. *See pp. 46–47.*



Pl. 30 tomb of Archbishop James Law (1560?–1632), detail. Glasgow, Cathedral. See p. 47.

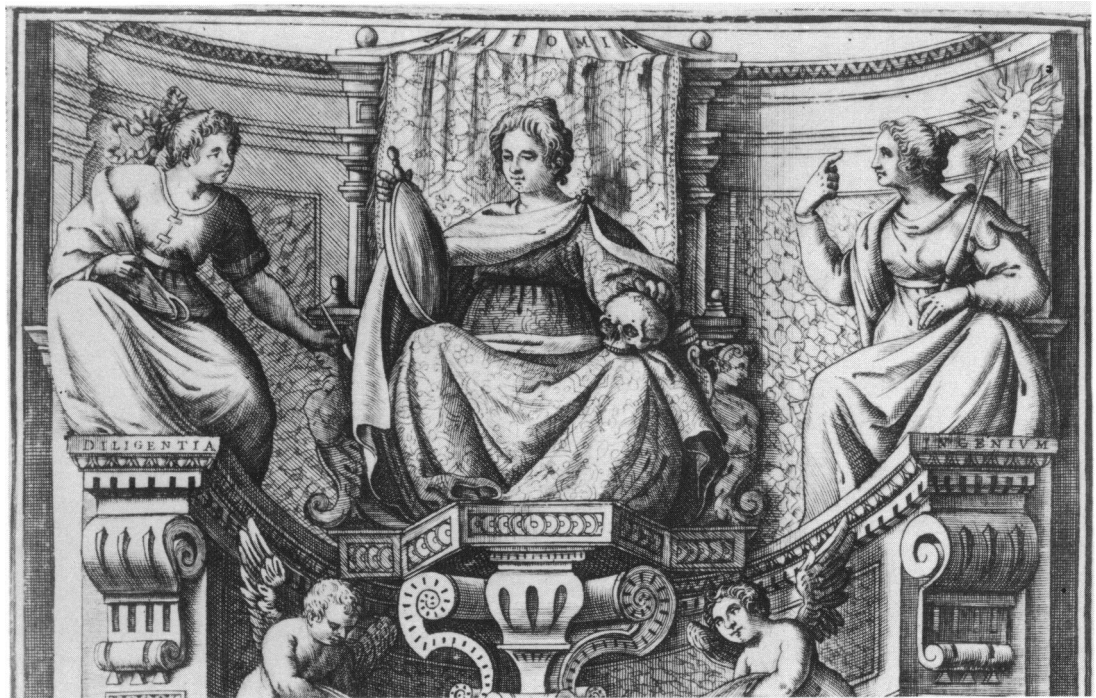


Pl. 31 vignette, anonymous woodcut for Salomon Alberti, *Historia... humani corporis*, Wittenberg, 1598, title-page. See pp. 71, 95.



Pl. 32 vignette, anonymous woodcut for Caspar Bartholin I, *Anatomicae institutiones*, Wittenberg, 1611, title-page. See pp. 74, 97.

Pl. 33 Crispin de Passe, Jean Riolan II presenting a book (symbolically Riolan's *Anthropographia et osteologia*) to King Louis XIII, engraving for Jean Riolan, *Anthropographia et osteologia*, Paris, 1626, frontispiece. See p. 76.



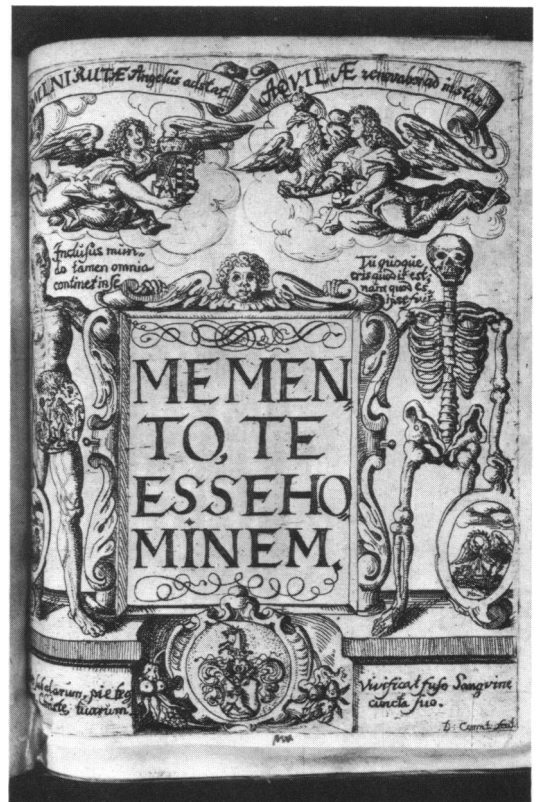
Pl. 34 Francesco Valesio, "Anatomia" (centre) accompanied by "Diligentia" and "Ingenium", engraving after a drawing by Odoardo Fialetti, for Julius Casserius, *Tabulae anatomicae*, Venice, 1627, title-page, detail. See pp. 76, 101.





Pl. 35 an anatomist looking at a skeleton in a mirror, anonymous engraving for Gerardus Blasius, *Anatome contracta*, Amsterdam, 1666, additional title-page. See pp. 81, 101.

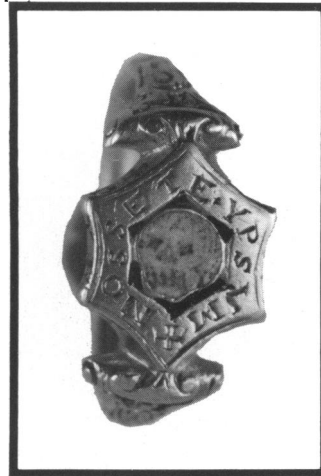
Pl. 36 David Conrat, illustration of the “microcosmic” and “pessimistic” ideas of man, etching for H. S. Schilling, *Tractatus osteologicus*, Dresden, 1668, frontispiece. See pp. 82, 97.





ΓΝΩΘΙ ΣΕΑΥΤΟΝ

Pl. 37 a dissection-scene inscribed in Greek “know thyself”, with a view of a hospital in the background, anonymous engraving for Steven Blankaart, *Anatomia practica rationalis*, Amsterdam, 1688, additional title-page. See p. 83.



Pl. 39 bereavement ring with skull and inscriptions “know thyself” (in Latin) and “dye to live” (in English), anonymous English work in gold and enamel, late sixteenth century. London, Victoria and Albert Museum, Department of Metalwork (no. M 920/1871). See p. 95.



Pl. 38 reclining skeleton with legend in Greek “know thyself”, anonymous mosaic for a building on the Via Appia, Rome. Rome, Museo Nazionale Romano. See p. 93.

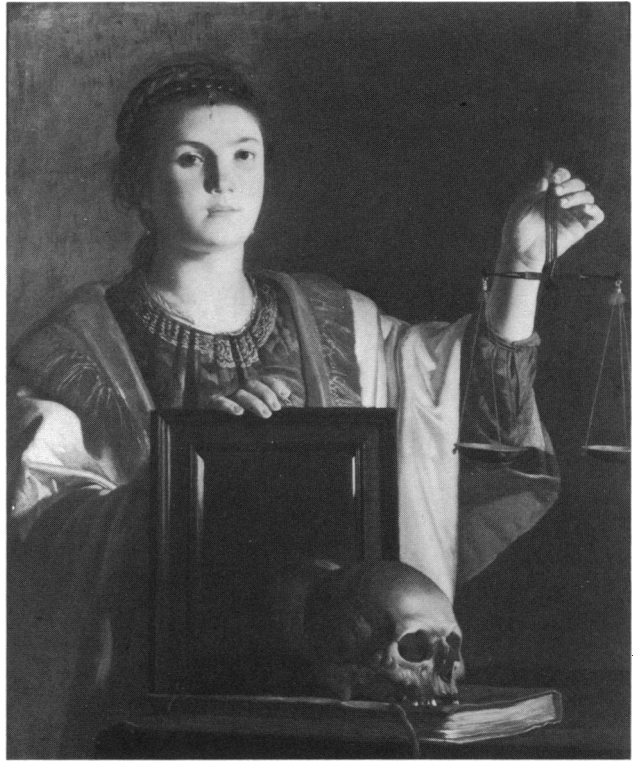


Pl. 40 Laux Furtenagel, portrait of Hans Burgkmair and his wife, oil painting, signed and dated 152[9?]. Vienna, Kunsthistorisches Museum, Gemäldegalerie. See p. 98.



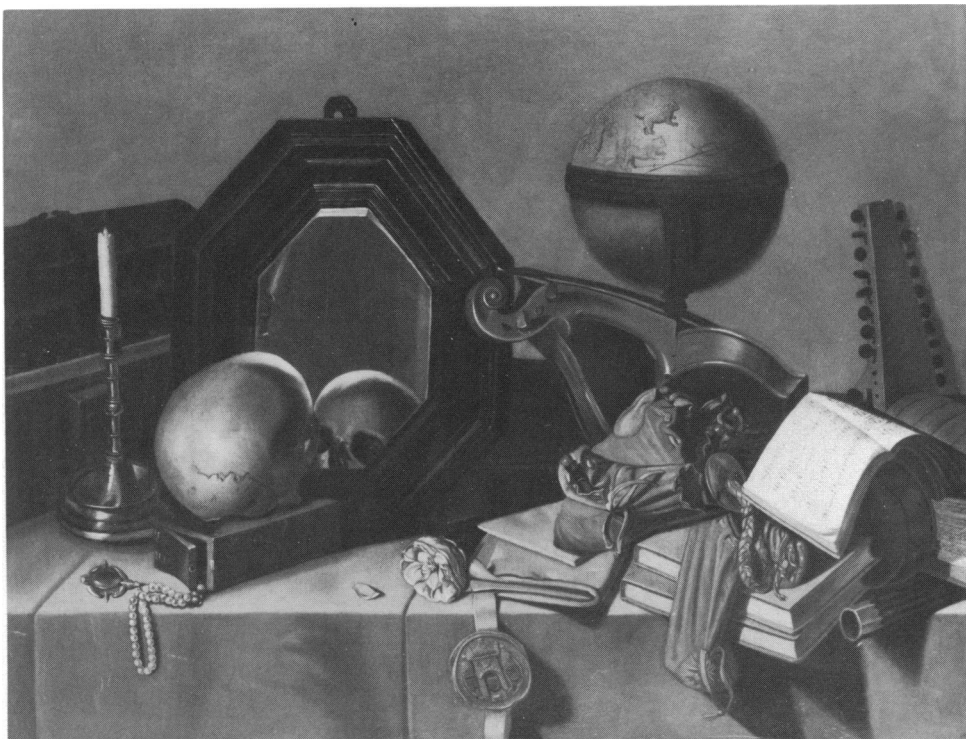
Pl. 41 allegory with cartouche inscribed in Latin "know thyself", anonymous engraving after a drawing by Jacob Jordaens, mid-seventeenth century. Oxford, Ashmolean Museum. See pp. 99–100.

Pl. 42 Nicolas Tournier (?),  
allegory, oil painting, c. 1625,  
Oxford, Ashmolean Museum.  
*See p. 100.*

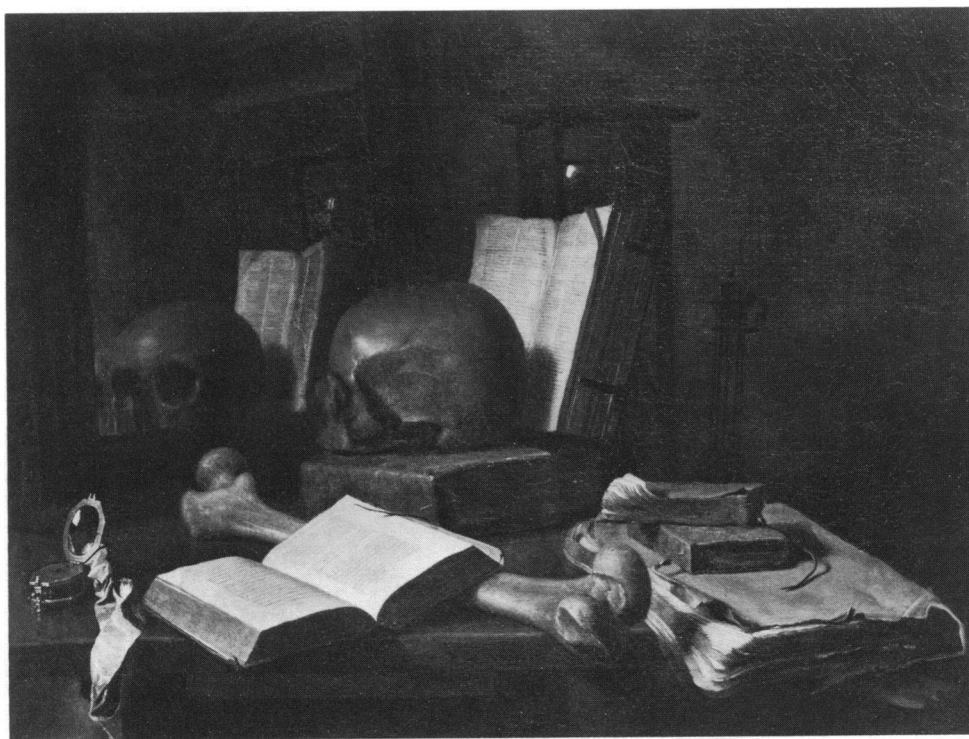


Pl. 43 Niccolò Renieri (Regnier), allegory, oil painting, signed and dated 1626. Turin, Palazzo Reale, Galleria del Daniele. *See p. 100.*





Pl. 44 *vanitas* still-life with skull looking in mirror, anonymous Dutch oil painting, third quarter of the seventeenth century. *See p. 101.*



Pl. 45 Simon Luttichuys (1610–1661), *vanitas* still-life with skull looking in mirror, oil painting, signed. Amsterdam, property of Bernard Houthakker. *See p. 102.*